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DEVOTED TO MUSIC AND ART.

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No. 2.

THOMAS MOORE'S "CANADIAN BOAT-SONG."

URING the summer of 1804, Thomas Moore, after visiting Niagara and sailing through the great Lakes, descended the St. Lawrence river, from Kingston to Montreal. The journey, now but the work of a few hours, with our modern well-built steamers, was then made in a birch-bark canoe, and with Canadian "voyageurs" for boatmen, the labor of over four days.

Impressed as the poet was by the magnificent scenery which greeted him at every step, the heat of the midsummer sun, and the slow motion of the boat made the journey somewhat wearisome. Therefore he amused himself with the quaint music of the "voyageurs," who have good voices and sang admirably together. Their songs were many and varied, but one especially pleased him. The burden of the song was a long-continued theme of many verses, always ending with the same refrain. Moore, although well versed in the French language, could make little of the rough Canadian patois, and managed to distinguish only the words:

Dans son chemin, je rencontrai
Deux cavaliers, très-bien montés

with the refrain at the end of every verse:

A l'ombre du bois, je m'en vais jouter.
A l'ombre du bois, je m'en vais jouter.

The melody charmed him, with its peculiar Arcadian-like air, with its accompaniment of rippling water and picturesque scenery. Accordingly he wrote down the melody and the converse for it the well-known words, beginning: "Fareilly, as the evening chime," while descending the river. The words are descriptive of the departure of the boatmen from St. Ann's in the "Green Isle" as it is called. At the rapids of St. Ann's they take their final departure, as it were, for their long trip up the river, as it contains the last church on the island which is especially dedicated to "voyageurs." They always sing or chant a farewell to their tutelary saint, and expect a benison in return during their long journey. A beautiful "adieu," this service of song, this prayer in music, begging for watchful care and blessing for themselves and the dear ones left at home!

Some little time afterward, the poet set the music a little differently, arranging it more in accordance with the words, and as such it remains at the present day.

Many years afterward, while visiting in Dublin, a gentleman accosted Moore, and in the course of conversation told him that he owned a curious relic of his youthful days, being the first notation in pencilling of his Canadian boat-song while descending the St. Lawrence. It was his wish that the author "should add to it his own words," thus attest to the authenticity of the autograph. The poet willingly assented, but remarked at the same time that he had forgotten the very existence of such a memorial, and that "he should be glad to see it, as it would be as great a curiosity to himself as to any one."


A few days afterwards it was sent to him, and he recognized with surprise the pencilled notes and music of the original song. Upon parting with one of his "compagnons de voyage" down the St. Lawrence, at Quebec, he had given him a memorandum of the trip he had taken in pencilling the melody and song of the original air. Beneath them he had annotated occasional changes from the music, but essentially they were the same, the words that he could understand of them—and the melody. Eventually he changed the words so entirely that it became wholly his own composition, but of this he was ignorant and until he met years

afterward with the seemingly valueless relic of his journey, nearly fifteen years since, he believed that he had retained essentially the original melody.


So strongly had Moore been impressed with the fact that this was the very air sung by the boatmen, so closely had it linked itself with the scenery of the St. Lawrence, that it was with difficulty he could persuade himself to acknowledge the pencilled original.

Incidental lights sometimes illumine with greater force the literary relics of the past and such perhaps this may seem to be, of the bright, witty, gentle little Irish poet, Thomas Moore.—*L. S. Conner.*

WHENCE SOME SINGERS HAVE SPRUNG.

HE recent engagement of Heinrich Bötzel at the Imperial Opera house, Vienna, gave the *Neues Wiener Tagblatt* occasion to say something of the names of certain singers ere they became such. After stating that Bötzel, like Wachtel, before him, once used to drive a droshke, the paper in question mentions a still older colleague in the same line, Herr Schnaittinger, who died, between 1830 and 1840 as a Postmaster in Moravia, and who, up to the age of thirty was a coachman when, with his splendid tenor voice, he left the box for the stage. After he lost his position as postmaster secured him a comfortable existence in his old age. Alois Ander was, when a young man, first a butcher and then upon magistrate's clerk. Gustav Walter, also, was a teacher. Gustave Leger was a notary, and Faure, a double bass player in a Paris orchestra. Enrico Masini was a cobbler, Nicolini was a farm laborer, and dug up potatoes, etc. Enrico Calzolari was apprenticed to a grocer; Ladislav Mierzwinski handled sugar and compass. Labatt busied himself with lace, tulle, and linen. Braun, who Italianized his name into Brini, was clerk at a paper hanger's; Anton Schittenhelm, cashier in the Landerbankverein, Vienna. Beck, Senr., was a tradesman, and so was Theodor Reichmann. Joseph Staudigl, Senr., began as a candidate for place as forester, and then entered as a novice the monastery at Melk, while Joseph Staudigl, Junr., first intended to follow university career. Dr. Kruckel prepared to pass his advocate's examination, while Carl Sommer, Emil Scaria, and von Reichenberg were inscribed as jurists of the University of Graz. Herman Winkelman was a pianoforte maker in Brunswick; George Müller devoted his talents to architecture; Heinrich Vogl, of Munich, wielded the fernle of a schoolmaster; and Heinrich Sonnheim was precursor to a small congregation in Worms. Hans Rokitansky studied medicine; Dr. Schmidt even took his Doctor's degree. Dr. Kraus, too, was a medical man, and Joseph Schindler, a student in 1827 at the High School, Vienna. Heinrich Riemann was a furrier (some say a blacksmith); Carl Fornes filled the office of sacristan; Peschier was a goldsmith; the Frankfurt tenor, Stritt, an actor; the baritone, Diaz de Soria, a wine merchant; the tenor Schott, Wrinnberg, artillery officer; and Heinrich Steger, an apothecary.

A SELF-RESPECTING ARTIST.

LE Bül, whose violin opened for him the hearts of the people, respected himself, and feared no one. He treated all men as equals, and he was not the least of them. No matter what might be his rank, he respected him and his art.

He was commended to the King of Prussia by his daughter the Duchess of Mecklenburg.

Olé Bull made his first call upon the superintendent of the Royal Opera House, who was offensively patronizing. An hour was appointed on the following day for another call at the Opera House.

Olé Bull presented himself promptly at the designated hour.

"Where is your violin?" demanded the superintendent.

"In the case," was the cool reply.

"And where is the case?"

"At the hotel."


"But did I not ask you to play for me?"

"Excuse me, sir," answered Olé Bull, "I could not think you were in earnest. I play either for money or for honor, and in this case neither is in question."

"But it is impossible for me to present you to his majesty without having heard you," replied the man, annoyed at the artist's independent manner.

"If the request of the grand dukes," rejoined Olé Bull, "is not a sufficient recommendation to his majesty, her father, I am content to leave the city"—and he did leave Berlin on that day.

THE RECIPROCAL INFLUENCE OF SACRED AND SECULAR MUSIC.

ACRED and secular music have always had the tendency to impart their dominant and prevailing characteristics to one another. In the old church hundreds of years ago, the masses of the early composers so stamped the impress of their devotional nature, that operas in those days were but poor secular copies set in secular keys of the music of the church. And to-day, with the height of successful religion reached by modern opera, it could be hardly possible that the converse should not be true. It is but natural that religious music should be greatly affected by the secular music of the day. But it is not alone that the character of sacred music has been thus influenced; it is that the churches in their ambitious efforts to pander to the demands of the popular taste, have taken the music of the opera direct from the stage and placed it in the choir. Arias, solos, and recitatives from the most popular operas have been openly introduced into the repertory of religious musical services. Noted opera singers are engaged on special occasions to sing selections from operas, where nothing is changed but the words. This condition of things is almost as bad as that which existed in the church in the sixteenth century. Then the use of secular melodies for the music of the mass was almost universal. No less than fifty composers made masses founded on the popular air called "L'Honneur est dans le nom." The masses themselves came to be known by the name of the humorous and bacchanalian songs whose melodies formed the basis of their structure. Thus there was the mass of "The Red Roses," that of "Good-bye, my Love," and so on. The abuse became so great that the Council of Trent interposed by decree, and proposed that the music of the mass be absolutely limited to the Gregorian tones. This radical change was not carried out, as Pope Pius IV. convinced the Council that at least Palestrina could compose a mass to a decorous and fitting music. From that time matters mended, and for a while a purer style prevailed; and the art treasures of the Roman Catholic church, in its Madonnas, crucifixions, and saints, from the hands of the great masters, contained more sacred and more pure legacies than the masses that have been composed for her by musicians of her faith, such as Mozart, Haydn, Beethoven, Schubert, Cherubini, and a host of others.

Kunkel's Musical Review.

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I. D. FOULON, A.M., LL.B.,

Editor.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

E have read in some of our exchanges recently, wholesale condemnations of "piano banging." We join in the condemnation so far as the "banging" is concerned, but it is evident that the writers of the articles in question consider all strong, manly playing as banging. They talk of "forcing the tone" of a piano by too vigorous playing, etc., as if the modern concert grand were an old style spinet or virginal. This is bosh and bosh only. A well constructed concert grand, if the hammer touch be correct, i. e., elastic and from the wrist, in the case of chords, and not a stiff, elbow, hammer-stroke, will not produce unmusical tones no matter how vigorous or forcible the execution. Let it never be forgotten that velocity is only one of the elements of piano playing—force is another, quite as essential to him who would attain eminence. A pianist is only half a pianist who lacks strength and can only play with delicacy. The true pianist must be able to thunder as well as to warble upon his instrument.

ABOUT THE OPERA.

EVER met hearing a good opera," is one of Schumann's maxims. This advice, given to music students by one who was at once a great musician and a forceful thinker, is one which it is proper to repeat, and perhaps amplify, at the present time, when Mr. Mapleson's extravagant trompe is making the rounds of our American cities. We wish to say nothing here about this or that particular artist. That the Mapleson troupe is excellent, the best by far now in the country and one of the best that has ever visited our shores cannot be denied. That it plays operas that have passed the ordeal of criticism and have been pronounced not only "good" but first class in their respective styles, rather than mere novelties, only serves to make this advice more pertinent. Our readers are now having, or will soon have, an opportunity to hear good operas, and if they will heed Schumann's advice they will not omit hearing them; and they should heed it.

"Opera is an expensive luxury," say you, "which I can ill afford." This is not an amusement paper, and if the opera is to be to you only an amusement we do not care in the least whether you attend or not; nor was Schumann advance agent for any of the operatic managers of his day; but he was a friend of musical education and progress, and so are we, and if we wish to repeat his advice, it is because the same reasons exist for repeating it now that existed for giving it when he wrote.

To put the matter briefly, you should attend good operas well rendered (and let us add good

concerts) because in no other way can you get so much musical instruction in the same time, so pleasantly and at so little expense. If only you go there as an earnest student and not as a fashionable snob merely to see and to be seen. You employ a music teacher in order to get the benefit of his greater knowledge and experience, and you are right in not begrudging the few dollars you pay him for lessons. But the majority of teachers, however excellent, are not great artists; beyond a certain point they cannot go. What you get from them you could not get from operas or concerts, but what you get from the latter you would in vain expect the former to furnish. If you are to have a complete idea of music, you should hear it rendered in its most perfect form, with the surroundings for which it was written, and by those whom the Creator has endowed with exceptional gifts of voice and artistic feeling, enlarged and refined by lifelong study and practice. Your study, either by yourself or with an instructor, of say an entire opera, will fall short of giving you an adequate idea of it. What is written for the stage should be heard from the stage; the beauties of the orchestration, in the absence of an orchestra, would probably be entirely unperceived by you, even if you had the full score before you; the absence of the action, the situation which may make of a single phrase musical masterstroke, may leave that same phrase meaningless or even make it appear absurd. The most serious did not exist, the rendering by a great artist of a work which you have studied and as you believe mastered, will be almost sure to reveal to you something which is in it, but which you had not discovered and perhaps not suspected. The traditions of a work, the knowledge of the accumulated skill and experience of a series of great artists in a great part, mastered, appropriated and individualized by any great artist playing that role, must certainly be superior to your unaided and perhaps crude conception of the play. The greatest musical minds have not many of their very best thoughts into opera; there only can you get them and only with the full stage setting can you get them in their fullness and perfection.

But, we repeat it, when you go to the opera, go as an intelligent student, ready to criticize if need be, but also ready to learn, ready and anxious to recognize your own shortcomings of conception or performance and to profit by the work of those who have made their mark in the profession.

And by the way, study the scores of the operas before you go, but do not let the text of the opera-house, unless, for some reason, you wish to see how closely the artists adhere to the text. Opera is music in action and if your nose is in a book your eyes cannot be on the stage, and the result is that you will get only a partial impression of the entire work if you read instead of looking.

We repeat it then—"Never omit hearing a good opera," but hear it fully, studiously, intelligently and after due preparation.

Waning Influence of the Press.

E influence of the press is waning. Only a few days since, we saw the New York legislature choose as senator, a gentleman who had enough merit to make enemies, against the able opposition of one of nearly all of New York's great dailies; two or three years ago Chicago elected a mayor who was opposed by almost the entire press of the city, and St. Louis has still at the head of its city government, a gentleman who was opposed not only by the press of the opposite party, but by the editorial organ of his own party, which proved its astuteness by prophesying on the day preceding the election that he would be defeated by a majority of

from five to ten thousand votes, and publishing two days later the fact that he had been elected by a majority of fourteen thousand in a total vote of only about thirty thousand.

What is so clearly true in politics none the less so in art. The reader of average intelligence has ceased to have any respect whatever for the opinion of the critics, as expressed in the daily press. Why is this? Simply because the people have learned that the daily press, instead of exercising the functions of a public censor, has become a mere money-making machine; that its opinions are for sale to "the highest bidder and the highest bidder has coaxed out, for instance, that in ninety-nine cases out of a hundred, the operatic or concert manager who paid the most into the coffers of the concern would get the most favorable criticisms (7) regardless of the merits of his performers or performances; that when some overscrupulous editor of the "amusement column" dared to attempt to tell the truth, believing perhaps that he had duties toward society as well as the stockholders of his paper, he has been gently warned not to do it again and if he has rashly relapsed into his great sin against the counting-room, has been given "the grand house-burn" by the public. We say it has "coaxed out"—the term is not correct for, with the prostitution of journalism has come, to the managers of our journals, the shamelessness of the prostitute. They make really no secret of the fact that they will publish whatever will bring the services for hire. They will hardly deny to the public what they plainly assert to those who deal with them directly, that the amount and kind of their editorial comments depend upon the number of lines of advertisement purchased. It is little wonder then that the public have come to regard the editorial columns of newspapers as so many columns of covert advertising. Not only this, but it is well-known that cheapness and not ability on the part of the "editors" and "critics," quantity and not quality in the matter furnished, have been the principal causes of the employment of writers; that, even if honest, the so-called musical and dramatic critics of our daily press are incompetents, who either repeat, parrot-like, what they have heard others say, or make themselves and their papers ridiculous by their ludicrous attempts at pointing out misdoings. After all, what more can you expect of a poor devil of a reporter who does the hotels or the stock-yards in the day time and then is expected to hand in accounts of the performances at three or four theatres and perhaps many concerts all in one night? They do the best they can, poor fellows, and richly earn, by the *dirigibles* and *laboriousness* of their work, their fifteen or twenty dollars a week. The source of the evils is higher, we repeat it, it is in the management.

It would be vain, of course, to address ourselves to the sense of dignity, to the professional pride and honor of men who look upon their profession as a trade, a mere means of making a livelihood, or amassing wealth, and nothing more, but, looking at the question from the standpoint of "business," to use their own expression, we ask them to consider whether it would not pay to be honest with their readers, to earn and have a reputation for ability, fearlessness and honesty? We think it would; we know it does in a monthly publication, and why should it not in a daily?

At any rate, the public demand a reform in the methods of the daily press. If this reform is not made soon, the press is in danger of losing its remnant of influence, of being regarded by all as it is already by many, as an inaccurate gatherer of indiscreet news, an evil-tongued gossip, to be regulated if not suppressed. We want neither regulation nor suppression, but, unless we return to the ideal that journalism is a species of public school, a sacred calling, a public trust, public opinion will demand legal regulation.

EMBRYONIC ACTORS.

THE Lyceum School of Acting in New York is at present a peripatetic body, says the *Mail and Express*. The contracted quarters of the temporary room for Twenty-third street and the number of scholars oblige the classes to wander from pillar to post. Mr. Beeson's school for boys is now housed at the Comedy Theatre, now at the University Club, and again, as the other in a barren room surrounded by paper walls, and the stage reading goes on the side of a young woman of undoubted lungs practicing her recitations. This inevitably interferes with the routine of the classes, but will soon end in the completion of the rooms intended for the school at the Lyceum Theatre. The personnel of the school appears to the casual visitor to belong to a boarding school, comprehensive as to rank and condition, regardless of age, and unimpaired of sex. It is noteworthy that by far the greater number of students do not come from New York. They have found their way from Maine and California, and theatrical ambition seems to have unusual potency about Louisville, Ky., which sends the greatest number. It is also significant that but four or five of the whole number have been on the stage before, and comparatively few have stage antecedents.

There are all the requisites for necessary discipline—order, attention, and punctuality. For example, any pupil absent more than 10 per cent. from the classes or companies of the school is not entitled to examination or payment of any kind. Examinations are held monthly. Any one passing three consecutive examinations is entitled to enter the company of the school for the faculty for a part in the Trial Play. The Trial Play occurs three times a year, and from these plays are taken the parts to be played for regular work on the stage. The importance of working toward this end need not be dwelt upon because are considered the wisdom of the Lyceum School of Acting: that companies are to traverse the country illustrating the system: that so profuse and surrounded, theatrical aspirants will have that great touchstone of the stage, and the only one of real value—opportunity. The preliminary drill is in reading, articulation, vocalization, diction, deportment, and gesture, and to these are the special studies of French and fencing. The most interesting classes are those of music, voice and stage. The latter is under the charge of Mme. Serven, and is considered the most important. The girls are trained in double rows with note-books and pencils. The subject for the day is the three "Rational Attitudes," a subdivision that has succeeded to the three "Weak Attitudes," and is named by the young women, four, five, six. Mme. Serven paces up and down the room giving out the definitions, slowly enough for the writers while springing the young women must take them down verbatim. The matter is curious enough for transcription.

The Rational Attitudes are those in which the reflective principle predominates. It is expressed by the strong leg behind, the free leg in front. The strong leg, it appears, is the leg that supports the body alone, and it further indicates that somewhere in the change of one leg to the other "the harmonic point" is reached which is the "harmonic point." The leg is but a starting point. Each attitude is analyzed into action and its expression. Mme. Serven proceeds: "Body borne on one leg, strong leg behind, knee straight, free leg in front, knee bent easily in complete repose."

When this was scribbled came the expression: "Force in repose, attitude of the repose of the strong, particularly associated with the reflective act of the being. Attitude of calm reflection or passion that is suppressed or controlled by the rational principle. In this attitude passion concentrates or intensifies. In this attitude reflection is most easily performed by the young women. One young woman hastily infers that the last clause seems to insinuate that reflection might be performed by something else than the young women, and proposes to change the wording. Another asks, if these are the natural expressions of feeling why they should be learned, and Mme. Serven replies that habit often obscures the natural expression. The young women who are interested—for as in all cases there are—fall into a discussion on nature and art that becomes both high and deep. The name Serven is repeated, and the young woman attitude, with finger on her lip, brow knotted. She proceeds, and changing from one leg to the other retreats the depth of the room, her hands to express now despair and now defiance,

adapting her facial expressions in accordance. It is a series of beautiful movements, gradual changes of the body without violence or jar. The ability to produce such would certainly be a valuable part of the education of any actor, and it is in the case of these young women, will be to do it without self-consciousness. In making the notes the procedure of writing and acting is studied, and require frequent repetition and consume valuable time. Other classes are not so exacting. From Miss Belasco's room a young man, tall and countable sounds. On opening the door each young woman has drawn her shoulders up under the arms, and a simultaneous change of her dimensions and a sudden collapse of each individual on one side. It is not the delirium tremens, of which the school of writing and acting is a necessary process for unlimbering some of the internal economy harking on the vocal organs. These exercises are many and varied, and only familiarity could accustom one to the sights and sounds which are agonizing to the onlooker.

The object of these is the purity of the voice and the tone. These special agencies were designed to efface theatricality. "You are to imagine," said Miss W. H. "clear passage from the diaphragm to the open air." The sound is produced by the diaphragm and floats through the open passage of the teeth and tongue into the air. The sound is correctly reported, she should lose no time in taking a short course in anatomy and physiology—order. When any young woman proved unequal to the task she was laid flat on a table and the required sound kneaded, so to speak, out of her. In the intervals of these exercises the young man was spent in floating out from the pits of their stomachs in fine falsetto, "And Arlequins waves above them their green pavilions and the clouds the Battle of Waterloo." The stage classes are naturally not so severely under way. Mr. Freeman and Mr. Belasco are both working on the voice of the Lyceum it is the hand of the Madison Square. Mr. Belasco has his class in front of him. He sits in a chair side of a table, and the young woman reading the parts of Edith and Herbert in young Mrs. Winthrop. Shut your eyes and the student is to read the part of Edith. It is a street arises; not an expression, an intonation is to be studied. How attractive and telling these were, we are to be sure, but it is not to be said that the Lyceum Theatre is preparing. The musical person her voice penetrates between the fingers of the wall paper. Edith's pathetic, child-like tones pale and are lost before them. The privileged turn and flee. Mr. Belasco and his class are no less diligent, although the theatre is worried in every step in such a contest with the opera.

NATIONAL MUSIC.

"YOU have no national music," is the constant assertion of Italians when speaking to Americans, and the German, English and French repeat the same thing in chorus. We acknowledge these truths of the remark. We have no native music—no school that possesses a distinct individuality of its own. The fact is that it is accounted for. The population has hitherto been too heterogeneous, and the greatest of the arts has had no food on which to grow and become developed. The early French settlers of the South brought with them a taste for the lighter works of the French school, and for a time New Orleans was the most musical city in the Union, but its influence never spread beyond the limits of the place. In the Eastern States the Puritan never had any love for any variety of art. To them it was all an harmony of the devil to snare souls, and beyond the duty of singing hymns, the devoid of melody or melody, in nasal tones, they had no use or reverence for music.

When early Virginia the rovalist adventurers who had settled there were equally destitute. The licentious, indolent lives of the cavaliers from the South, and for a time New Orleans was the most musical city in the Union, but its influence never spread beyond the limits of the place. In the Eastern States the Puritan never had any love for any variety of art. To them it was all an harmony of the devil to snare souls, and beyond the duty of singing hymns, the devoid of melody or melody, in nasal tones, they had no use or reverence for music.

out of which to create a love for anything beyond that which provided for the necessities and comforts of life. Then, Americans, the national music merged together and put on a distinctive dress, had work done. The almost interminable forests had to be cleared, roads had to be cut, the rivers made navigable, railroads laid down, and cities built, and it is only during a very recent period—since the growth of great cities and the massed people of culture together—that any growth in the arts has been possible.

Aesthetic taste—the love of the beautiful, out of which grows the creative power that brings forth the work of art—is begotten in the infancy of manhood of a nation, not in its infancy or even childhood. It is born when its parents are in the fullness of their strength, and nurtured under the fostering care of nature's development. In the early days, when the Church gave to the arts its supporting arm, they never grew. Not until the people had grown far enough to feel the need of what Palestrina brought them did Italy know music. The dawn of each stage in the growth of art is lighted up by a genius whose influence never loses its power until a greater has arisen. As musical taste began to grow stronger, Bach arose and overpowered his predecessors, and all that followed after him. Thus it will be seen that all art grows in successive strata, even as God laid the foundation of the world.

What is true of musical art in general is also true, in a lesser way, of its particular national development. The first stratum that is to be the name of American music, with all their lack of originality, are the lower stratum that is being laid as a foundation for the growth of national music. Some day, a genius will arise that will be the founder of a new era in the art, and America will no longer lie under the power of the foreigners who say that we have no national music.

HOW BELLS ARE TUNED.

THE first requisite is that each bell shall, in its technical terms, be in tune with itself. This means that a bell must yield a tone of the exact pitch of which any ordinary musician can determine. This tone is called the "fundamental note." The bell has been regarded as a tuning fork, and several tones which exist in every bell, and are called the "octave," the "quint" and the "terce." If these three tones harmonize, the bell is supposed to be true, the key note given is the "consonant," or key note. To obtain the octave of any bell it is necessary to tap it on the top, just at the curve. Tap it one quarter's distance from the top and the quint, or fifth, of the octave results. Two quarters and a half lower we get the octave, or third of the octave. Tapped above the rim where the clapper strikes the octave, quint and terce sound simultaneously, giving as stated above, the consonant, or key note of the bell. These three tones are the only ones spoken of in any work as belonging to bells, and are the only ones mentioned as a test of a bell. But since the most important note of the bell—the "drone," as it is most interesting, and is not at all reliable.

The fact is that every bell gives two prominent notes, the "drone" and the "hum" note. The "drone" note, which in foreign bells is usually an octave, and in American bells a major or minor third above the key note, is the note always the same bell at times seems to give a tone entirely different from the key note. It is because at one time the key note is heard, and at another time (considerable distance), while at another only the drone is heard, and since the drone vibrates the longer, it frequently impresses itself upon the ear more near, as the fullest, dominant tone of the bell. The harmony of the bell, therefore, depends almost entirely upon the relation of the key note to the drone. The impression it gives the ear, while the fact remains that if the drone does not harmonize with the key note the bell is not in tune. The only upper notes, or "over-tones," as they are called, which a bell gives, are the third, octave, twelfth and fifteenth. These tones are not so important, and do not depend so much on these as upon the drone. This is the essential thing. Many bells are, however, only slightly out of tune, and are not thoroughly tuned and made harmonious by filing the inside at the tierce till the desired tone results. Bells which are tuned in this way, especially in England, and in England, especially, are very valuable. It may be thus seen that a delicate and complex instrument the true bell is—*Ed.*

MUSIC IN ST. LOUIS

On the 20th of January, the second of the Mendelschön Quartette Club concerts was given at Memorial Hall to an audience of about three hundred and fifty people. The following programme was presented:

Quartette, March in D, two Violins, Viola and Violoncello, Haydn, Mendelschön Quartette Club, Realist Union, Quartette Club, Op. 13, (Pezzi) Quartette Violin, Viola, Violoncello and Piano, Busquet, (c) *Allegro con brio*, (c) *Adagio con moto*, (c) *Un poco più mosso*, (c) *Allegro giocoso*, Mendelschön Quartette Club, Op. 13, (Pezzi) Quartette Violin, Viola, Violoncello and Piano, Allegretto, (c) *Adagio*, (c) *Allegro assai*, I. I. Schoen and E. H. Kroeger, Soprano Solo, Schumann, (c) *A May Song*, (c) *Allegretto*, (c) *Allegretto*, Mendelschön Quartette Club, Op. 23, two Violins, two violas and Violoncello, *Beethoven*, (c) *Allegro moderato*, (c) *Adagio*, (c) *Scherzo*, (c) *Presto*, Mendelschön Quartette Club.

The concert was a very pleasing one indeed. The selections were judiciously made and arranged in such order as to afford mutual relief. We cannot say that we fell in love with Brahms, but we were not disappointed. The first movement of the *Symphony* was at fault, but it seemed to us the work of a musical grammarian rather than that of a musical poet. The notably poor performance of the *Andante* was a relief. The *Adagio* on the piano, a very characteristic work, redolent with the odor of new-mown fields, a musical picture of Aoudian simplicity and grandeur, was a masterpiece. The *Andante* of the *Symphony* rural dance, is undoubtedly the best, the second the least thoroughly developed, leaving a certain impression of incompleteness. The *Andante* of the *Symphony* was a masterpiece of the performers and then called for the author who modestly bowed his thanks. The composition was certainly played with a certain amount of feeling. Mr. Johnson whose execution was most admirably masterly, brought out the

Of Miss Simon, whom we now heard in something else than oratorio, we can only repeat what we said in mentioning her performance of the soprano part of the Messiah. Her execution is not first class; she does not generally attack her upper notes with clearness and vigor, but seems to partially slide up to them; her breathing also is unpleasantly loud, easily audible in all parts of the hall. Miss Simon has in her the stuff to make a good singer, but that, from a professional standpoint, she is not yet.

The work of the quintette, while not bad, fell short of what we had a right to expect from the admitted talent of its members. We understand that Mr. Robyn is blamed by the other members for the lack of perfection in their work; they say he has no ear for the ensemble. However, that may be, certain it is that he is not alone to blame. In the first movement of Beethoven Quintette, op. 29, Mr. Froelich the cellist, came in one whole bar too soon and was immediately followed by the second violin and the viola, causing some confusion and compelling Mr. Heerich, the first violin, to skip at the first opportunity. It was amusing to see Mr. Froelich cast a look of resignation at Mr. Heerich with the evident intention of leading the listeners to believe that it was Heerich and not he who had blundered.

[illegible]

The seventeenth Kunkel Popular Concert took place on January 8th, and presented the following programme:

PART I. — Piano duet, Overture, "Merry Wives of Windsor" (Paraphrase de Concerto) *Nicolaï-Melnic, Messrs. Charles Cooper and Mr. Alfred Poinceter*. — 4-Violin Solo, Fantasia on "The Merry Wives of Windsor" (Paraphrase de Concerto) — Also Solo, Lovely Spring, Coeur, Miss Sallie Kilpatrick. — Tenor Solo, "Home of my heart" (Recitative and Ballad from "The Merry Wives of Windsor") — Also Solo, Tannhäuser March, *Wagner-Liszt*, 4-Violin Solo, "The Merry Wives of Windsor" (Paraphrase de Concerto) — 6-Fr. Solo, Soprano Solo, Recitative and Aria, Ah, for the love of li! — Also Solo, Miss Lily Gavlin. — 8-Bass Solo, "The Merry Wives of Windsor" (Paraphrase de Concerto) — Also Solo, *Russell*, Mr. Charles Cooper. — 10-Violin Solo, Overture, "The Merry Wives of Windsor" (Paraphrase de Concerto, *Melnic*, Mr. Charles Kilpatrick. — Duet, "The Moon has raised her lamp above the hills" (Paraphrase de Concerto) — Also Solo, Alfred Poinceter. — 12-Violin Solo, Scene de Ballet, (Overture)

For once Jupiter Pluvius (or rather *nervus*) forgot that it was Kunkel Concert night, and the weather being fair, Mercantile Library Hall was more than comfortably filled. Artistically, the concert was only a moderate success—none of the participants being at their best—and one at least, Miss Gavin, being rather worst.

The 18th Concert of the Kunkel Popular Series took place on January 15th. The programme was largely a repetition of that of the sixteenth concert, noticed in our last. The "weather clerk" evidently intending to make up for forgetting to send bad weather the previous Thursday, fixed up one of the worst nights imaginable—result, only 673 persons present. The programme, an excellent one, was magnificently rendered and those who had braved the elements felt themselves well repaid for their trouble.

The nineteenth concert on January 29th, was a concert of war songs and presented the following programme:

PART I. 1.—Soprano, "Hail Columbia." 2.—Solo and Chorus. "Tramp, Tramp, Tramp, the Boys are Marching," *G. F. Root*. Solo by Mr. Oscar Gerard. 3.—Solo, "Maryland, my Maryland," (*Melody of German Student Song*), Miss Elsie Matthews. 4.—Solo and Chorus, "The Battle Cry of Freedom," *G. F. Root*. 5.—Solo and Chorus, "The Star-Spangled Banner," Miss Elsie Matthews. 6.—Solo and Chorus, "John Brown's Body," Solo, Miss Elsie Matthews. March. 6.—Solo, "Do they miss me at home," *S. M. Grambs*. Solo, Miss Elsie Matthews. 7.—Solo and Chorus, "Kindred Coming," *H. C. G.*

Mr. Arthur D. Weld. 8.—Solo and Chorus, "The Bonny Blue Flag," Solo by Miss Nannie Kilpatrick. INTERMEZZO—"Sheridan's Ride," Recitation, Mr. E. W. Douglass.

PART II. 9—Chorus, Solo and Chorus. "A Song of Peace," written for the *Kunkel Popular Concerts*, words and music by Mrs. Wm. A. Polinder. 10—Piano Solo. "Vive La République," Kunkel, Mr. Charles Kunkel. 12—Solo and Chorus. "Teutung on the old Camp Ground," W. Kittredge, Solo by Mrs. Wm. Kretler. 13—Solo and Chorus. "Marching through Georgia," H. C. Ward, Solo by Mr. John A. Robinson. 14—Solo and Chorus. "The March of the Minstrels," Wm. A. Polinder and Chorus. "When Johnny comes Marching Home," Solo by Mr. Geo. H. Wiseman. 15—Solo and Chorus. "Star Spangled Banner," solos by Misses Matthews and Gavin.

Over seventeen hundred persons thronged the hall, standing room being at a premium. It would hardly do to criticize the concert from an artistic standpoint, since it was not offered as such. The audience was enthusiastic and went home many of them, humming over the old tunes which were so familiar twenty years ago. One feature, Mr. Kunke's playing of his "Vive la République" deserves special mention because of the very excellent manner in which it was done.



OUR MUSIC.

"UNE PENSÉE,".....*Ch. D. Thompson.*

This composition is sent to the Review by the famous pianist and composer, Chevalier de Kontski, for whom it was written and to whom it is dedicated by one of his pupils. The pupil is evidently not a beginner and has greatly profited by the instruction of the master and has been imbued with his modes of thought, for the composition has many of the characteristics which distinguish the style of the distinguished Polish artist. It is certainly a proof of power, when a teacher can so strong an impress upon his disciples; and it is very fortunate indeed that the master to have for his pupils, persons possessed of talent and genius. This composition proves its author to be possessed of.

"STEPHANIE GAVOTTE," (Czibulka) arranged for
piano by.....*E. Ketterer.*

This tuneful composition has received a very careful revision and is now given to our readers in the very best possible form for the piano. A minute's comparison by competent persons, between this and all other editions, will serve to satisfy them that this is by far the best.

"ON THE HEIGHTS," (waltz song),..... E. Schuetz.
 "This is to a considerable extent, an arrangement for the voice, of Mr. Schuetz' beautiful and popular piano waltz, "On Wings of Song." Mr. Zwendt, the author of the original (German) words seems to have caught perfectly the idea of the music, and his co-laborer Mr. Siller, has made an excellent and very singable English version of them. As a concert number, this waltz has no superiors and few equals.

"CARELESS ELEGANCE SCHOTTISCHE," *Louis H. Meyer.*
This composition is well named. It is well writ.

This composition is well named. It is well written and tuneful, yet not difficult of execution. We feel sure it will please those of our subscribers who are fond of that class of music—and who do not like what is well written in the dance form?

The music in this issue costs in sheet music form the following prices:

"UNE PENSÉE,"	Ch. D. Thompson	\$ 60
"STEPHANIE GAVOTTE,"	Czibulka-Kellerer	75

"ON THE HEIGHTS,"..(waltz song) *E. Schuetz* 1 00
"CARELESS ELEGANCE SCHOTTISCHE," *Louis H.*

Meyer.....	50
TOTAL.....	\$2 85

NEW MUSIC.

Among the least of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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Of Standard Piano Compositions with revisions, explanatory text, ossia's, and careful fingering (foreign fingering) by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest R. Kroeger, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

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L'Argentine (Silver Thistle)	Eugene Ketterer	50
Bonnie Dundee and Bonnie Dundee (Fantasia)	Willie Pope	50
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Grand Galop de Concert	E. Ketterer	50
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Stephanic Gavotte	Gust Lange	50

PREMIUMS

—10—

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Au Chevalier A. de Kontski.

UNE PENSÉE.

Ch. E. Thompson Op. 10.

Andante ♩ - 88.

The first system of musical notation is in 3/4 time, marked *Andante* with a tempo of 88 beats per minute. It features a treble and bass staff. The treble staff begins with a half note chord (F4, A4) and a half note (C5). The bass staff has a half note (F3) and a half note (C4). The piece is in F major. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *f*. The system ends with a half note chord (F4, A4) and a half note (C5).

Con molto espressione.

The second system continues the piece with a treble and bass staff. The treble staff has a half note (F4) and a half note (A4). The bass staff has a half note (F3) and a half note (C4). The piece is in F major. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *f*. The system ends with a half note chord (F4, A4) and a half note (C5).

The third system continues the piece with a treble and bass staff. The treble staff has a half note (F4) and a half note (A4). The bass staff has a half note (F3) and a half note (C4). The piece is in F major. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *f*. The system ends with a half note chord (F4, A4) and a half note (C5).

The fourth system continues the piece with a treble and bass staff. The treble staff has a half note (F4) and a half note (A4). The bass staff has a half note (F3) and a half note (C4). The piece is in F major. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *f*. The system ends with a half note chord (F4, A4) and a half note (C5).

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

f *Ped.* *ff* *strepitoso* *molto rallentando.* *ten.* *Con leggerezza* *a tempo.* *ten.*

ten.
ritardando.
rall.
a tempo.
mf
rit.
a tempo.
mf
ritard.
Piu
ritard.
r. h.
tento.
Il marcato il canto.
ff
accel.
rit.
Op.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is for a piano piece, likely in B-flat major (two flats). The first system includes fingerings (e.g., 3 2 1 3, 2 4, 5) and a *ten.* marking. The second system has a *ritardando.* marking and a *mf* dynamic. The third system includes *rit.*, *a tempo.*, and *mf* markings. The fourth system has a *ritard.* marking and a *Piu* tempo change. The fifth system includes a *tento.* marking and a *Il marcato il canto.* instruction. The sixth system has an *accel.* marking and a *rit.* marking. Pedaling instructions (*Ped.*) are placed below the bass staff throughout the piece.

cadenza.

Prapido.

Ped.

lento. *a tempo*

or Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *accel.*

Ped. Ped. Ped. Ped. Ped. Ped.

con fuoco.

Ped. Ped. Ped.

[illegible]

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is for piano and orchestra. The piano part is in G major, 4/4 time, and the orchestra part is in G major, 4/4 time. The score includes a 'rallentando' section and an 'a tempo' section. The piano part is written on a grand staff (treble and bass clef). The orchestra part is written on a single staff. The score includes various musical notations such as notes, rests, and dynamic markings. The 'rallentando' section is marked with a 'rallentando' tempo change. The 'a tempo' section is marked with an 'a tempo' tempo change. The score includes a 'Ped.' (pedal) marking and a 'Ped.' (pedal) marking. The score includes a 'Ped.' (pedal) marking and a 'Ped.' (pedal) marking. The score includes a 'Ped.' (pedal) marking and a 'Ped.' (pedal) marking.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction features a series of chords in the left hand and a melodic line in the right hand. The vocal melody is a simple, catchy tune. The piano accompaniment provides a harmonic support for the vocal melody. The score is marked with "Ped." (pedal) and "Or" (optional) instructions. The tempo is marked "Allegretto". The score is for a single system, and the page number is 1.

armonioso.

p *pp* *sf*

Ped. Ped. Ped. Ped.

The musical score is for a piano and harp arrangement of a piece by Debussy. It features a piano part with a 'Ped.' (pedal) marking and a harp part with 'h' markings. The tempo is marked 'lento.' and the dynamics include 'ff' (fortissimo) and 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

STEPHANIE GAVOTTE.

by

Alphons Czibulka.

Paraphrased by Eugene Ketterer.

Moderato ♩ = 112.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a piano (p) dynamic and includes a 'Ped.' marking. The second system features a forte (f) dynamic and a 'Ped.' marking. The third system includes a mezzo-forte (mf) dynamic and a 'Ped.' marking. The fourth system includes a piano (p) dynamic and a 'Ped.' marking. The fifth system includes a forte (f) dynamic and a 'Ped.' marking. The score is marked with various musical notations, including slurs, ties, and fingerings. The tempo is marked 'Moderato' with a quarter note equal to 112 beats per minute. The key signature is one flat (B-flat major or D minor). The score is published by Kunkel Bros. in 1885.

[illegible]

Musical score for "The Merry Widow" waltz, measures 1-4. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a waltz rhythm. The notation includes treble and bass staves with various musical notations such as notes, rests, and fingerings. Pedal markings and a "Ped." instruction are present.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a repeating eighth-note pattern. The lyrics are written below the voice staff.

The Rose Tree

Adagio

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The Swan

Ad

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. f

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a right-hand melody and a left-hand accompaniment. The right-hand part features a series of eighth-note chords, while the left-hand part consists of a steady eighth-note bass line. The piece concludes with a final chord in the right hand.

Ad *cres.* *p* *Sf* *

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of 16 measures. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The score includes performance markings such as "Ped." (pedal) and "S" (sustain).

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano introduction is in 3/4 time, with a key signature of one flat (B-flat). The melody is written in a single system with a treble and bass staff. The piano part is marked 'Ped.' (pedal) and includes fingerings (1-5) and a 'Cresc.' (crescendo) marking. The vocal melody is written in a single system with a treble staff. It includes a key signature change to two flats (B-flat and E-flat) and a time signature change to 2/4. The melody is marked with a 'Cresc.' (crescendo) and includes fingerings (1-5) and a 'Cresc.' (crescendo) marking. The score is for a piano and voice.

douce.

ff

p

Ped.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one sharp (F#). The vocal melody is in 4/4 time, with a key signature of one sharp (F#). The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked 'Ped.' and the vocal melody is marked 'Ped.'.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The bass line in the lower staff is primarily composed of chords, with some single notes. Pedal points are marked with 'Ped.' and a star symbol. The score includes various musical notations such as beams, slurs, and dynamic markings.

Musical score for "The Little Boat" (No. 100). The score is in 2/4 time and G major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody includes a trill in the first measure and a triplet in the second measure. The bass line includes a triplet in the first measure and a triplet in the second measure. The score is marked with "Ped." (Pedal) and "F" (Forte) dynamics.

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of 10 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a half note chord (F#4, A4, C5). The third measure is a half note chord (F#4, A4, C5). The fourth measure is a half note chord (F#4, A4, C5). The fifth measure is a half note chord (F#4, A4, C5). The sixth measure is a half note chord (F#4, A4, C5). The seventh measure is a half note chord (F#4, A4, C5). The eighth measure is a half note chord (F#4, A4, C5). The ninth measure is a half note chord (F#4, A4, C5). The tenth measure is a half note chord (F#4, A4, C5). The word 'Ped.' is written below the first, third, fifth, seventh, and ninth measures, indicating a pedal point.

The musical score for "The Swan" by Maurice Strakosky is presented in a single system. It features a piano (p) and a celeste (mf). The piano part is marked "mf" and the celeste part is marked "p". The score includes a "Ped." (pedal) marking at the end of measures 1, 3, 5, 7, 9, 11, 13, and 15. The tempo is marked "Allegretto".

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for "The Swan" by Charles-Louis Hanon, Op. 23, No. 10. The score is in G major, 2/4 time, and consists of 7 measures. It features a piano introduction, a main melody with various ornaments and trills, and a final section marked "Risoluto." and "ff". The score includes performance instructions such as "Ped.", "Cresc.", and "Repeat from 5 to 7 then go to the finale".

FINALE. *animato.*

8

f

ff

Ped.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

ON THE HIGHTS.

(VÖGLEIN TRAUT)

English translation by Frank Siller.

German Words by E.A. Zuendt.

Ernst Schuetz.

Moderato. ♩ - 104.

O trau-ter Wald auf
0 for-est home on

Berges-höh'n, Wie war bei dir das Le-ben schön, Hoch unterm Blau, dem Himmels Dach, Bei
loft-y hight, In thee was life filled with de-light. Beneath the roof of az-ure blue, Un-

-dir kann't'ich kein Un-ge-mach O trau-ter Wald auf Bergeshöh'n, Wie war bei dir das Le-ben schön, Hoch
hap-pi-ness I nev-er knew; 0, for-est home on loft-y hight, In thee was life filled with delight. Be-

unterm Blau, dem Himmels Dach, Beid'ir-kannt'ich kein ungemach. Entschwund'ne entstund'ne, eit-

neath the roof of az-ure blue, Un-hap-pi-ness I nev-er knew. De-part.ed, de-part.ed, de-

schwund'ne Jugend lust! Entschwund'ne,entschwund'ne,entschwund'ne Jugend lust! Wie

part-ed youthful joy; De-part.ed, de-part.ed, de-part-ed youthful joy, Thou

warst du so lieb-l'ich, wie warst du doch so süß O läch-le, o läch-le, o

wert ah so love-ly, so sweet with-out al-loy. O smile thou, O smile thou, O

läch-le mir, mir wieder zu! Dort flog die Zeit mit Liedern hin, Freu'war mein Herz und frei mein Sinn, An

once a-gain smile in my soul My time in song and play was spent, My heart was free from dis-content, My

meiner Her - de hing mein Blick, In meinem Lied, da lag mein Glück, Und nun wie an - ders

eye dwelt fond - ly on my kine, And song and hap - pi - ness were mine; My life is changed, my

Ped.

ist es nun! Ich kann nicht ras - ten, kann nicht ruhn Seit ich hernied - er stieg ins Thal; Jetzt

heart oppressed, I can not slum - ber, can not rest. Since in the mount - ain I no more Can

Ped. Ped. Ped. Ped. Ped. *

ist mein Herz so roll'ron Qual! O ar - me See - le du, o ar - me See - le

dwelt my heart is sad and sore, My o - ver burdened soul, my o - verburdened

Ped. Ped. Ped. Ped.

du, So roll'ron Qual, so roll'ron Qual!

soul, my heart is sad, is sad and sore

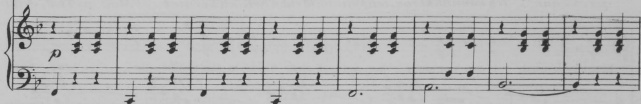
Ped. Ped. Ped. *

Tempo di Valse 6-80.



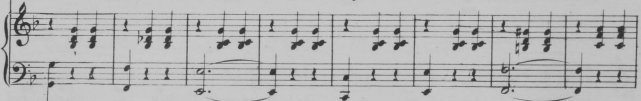
Vög - - lein traut,..... o Vög - - lein traut,.....

Bir - - die sweet..... Oh... bir - - die sweet.....



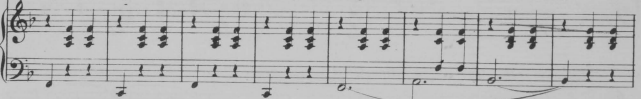
Dro - - ben ist,..... dein Nest..... ge - - baut;.....

On the hills..... is... thy..... re - - treat.....



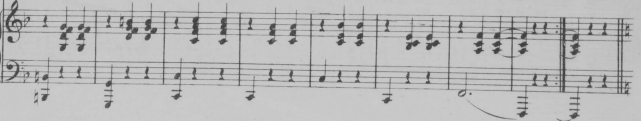
Dro - - ben schallt..... dein lust - - ig..... Lied!.....

Aye up there..... thy... song..... is heard.....



Zu..... dir hin, auf, zu dir michs zieht!..... ja zu dir..... dir! Hör

Ev - - er for thee I long sweet bird....., ah for thee..... thee Hea -



es noch klin - gen Hör dich sin - gen Un - term Win - de Auf der Lin - de!
 ven - ward... wing - ing thou art... sing - ing From the az - ure hight of hea - ven

Ped. Ped. Ped. Ped. *

O ihr..... Lie - der o ihr..... Lie - der Süs - se Lie - der O..... ihr.....
 thy sweet warb - ling songs are... giv - en Aye thy sweet... songs Ah... come

Ped. Ped. Ped. Ped. *

hol - den..... Lau - te! Tö - net..... wie - der Hör es klin - gen, hör es sin - gen!
 from the az - ure hight of... hea - ven Heavenward winging thou art sing - ing

Ped. Ped. Ped. Ped. *

Ach die..... Sehnsucht, Ach die..... Sehnsucht zieht mich hinauf..... zieht mich hin - auf!
 Ah my..... yearn - ing ah my..... yearn - ing Draws me to thee..... draws me to thee.

Ped. Ped. Ped. Ped. *

Vög - lein traut....., du Vög - lein traut.....!

Bir - die sweet..... oh... bir - die sweet.....

Dro - ben ist..... dein Nest..... ge - baut.....;

On the hills..... is thy re - treat.....

Dro - ben schallt dein lust - ig Lied.....,

Aye up there..... thy song is heard.....

Zu..... dir hin auf zu dir michs zieht..... ja zu dir.....!

Ev - er for thee I long, sweet Bird,..... ah for thee.....

ff *p* *ff*

Ped.

Hier ist's so laut, dort ist's so traut, So... still..., so... traut...! Hier

'Tis noi - sy here 'Tis co - sy there So... sweet... 'tis... there... 'Tis

Ped.

ist's so laut, dort ist's so traut So... still..., so... still...

noi - sy here 'tis co - sy there So... sweet... 'tis... there...

Ped. Ped. Ped. *

Die - se Welt Wie sie... mich quält! Wie träumt ich gern Im Wald... so fern

molto rit. *a tempo.*

o... how I miss, how... I miss my day dreams in the woods... a - far

molto rit. *a tempo.*

Ach... im Wald; Wie träumt ich gern Im Wald... so fern Ach im Wald, im Wald Wald Dort

molto rit. *a tempo.*

How... I miss my day... dreams in the woods... a - far in the woods a - far far Neath

molto rit. *a tempo.*

1. 2.

schlich ich wohl im stil-len Hort! Im... schatt- -gen Wald... Zu -

for - est shade in... si - lent grove There could... I... roam... And

rück zu dir, zu - rück zu dir Wohl... kehr... ich... bald Ped.

back to thee and back to thee I'd... glad - ly... come...

Vög - -lein traut..., O... Vög - -lein traut...

Bir - - die sweet... Oh... bir - - die sweet...

Dro - - ben ist, dein Nest... ge - - baut...;

On the hills is... thy... re - - treat...

Dro - ben schallt dein lust - ig Lied!

Aye up there thy song is heard

Zu dir hin - auf, zu dir mich zieht! ja zu dir

Ev - er for thee I long sweet bird, ah for thee

Ruft ihr mich komm ich ja gleich

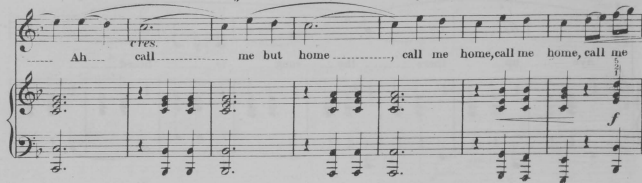
If you call me home, you birds

Vög - lein zu euch, Vög - lein zu euch,

Glad - ly I'd come Glad - ly I'd come

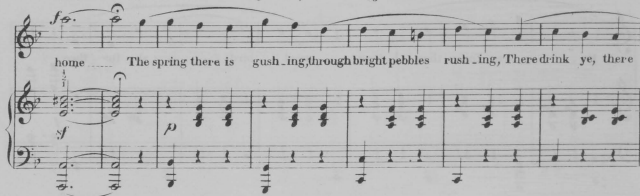
O ru - set mich heim, ruft mich heim, ruft mich heim, ruft mich

Ah *cres.* me but home call me home, call me home, call me



heim ! Dort rie - sel - die Quel - le, dort schöpf ich die Wel - le! Ihr trin - ket, ihr

home *f* The spring there is gush - ing through bright pebbles rush - ing, There drink ye, there



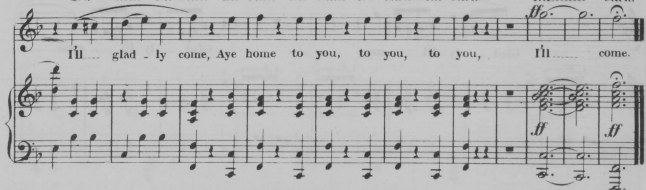
trinket mit mir! ^{1.} mir! ^{2.} Hin - auf hinauf

drink ye with me. me. O call me home



Ich kehr zu rück zu euch zu rück zu euch zu euch zu euch!

I'll ... glad - ly come, Aye home to you, to you, to you, I'll ... come.



CARELESS ELEGANCE.

Schottische.

Allegretto $\text{♩} = 100$

Louis H. Meyer.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. The score includes several trills marked with 'x' and 'y'. Dynamic markings include 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The piece concludes with a double bar line and repeat signs.

Leggiero.

First system of musical notation. Treble and bass staves. Treble staff features rapid sixteenth-note passages with fingerings (e.g., 2-3-4-1-2, 4+3-2, 2-3-4-1-2, 3+2-1-2) and accents. Bass staff provides harmonic accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages and fingerings (e.g., 2-3-4-1-2, 4-3-2, 2-3-4-1-2, 3+2-1-2, 3+2-1-2). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with accents (X) and a fermata. Bass staff has a melodic line with accents (X) and a fermata. Text "L.H." and "R.H." is written above the treble staff, and "marcato il melodie." is written above the bass staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with accents (X) and a fermata. Bass staff has a melodic line with accents (X) and a fermata. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with accents (X) and a fermata. Bass staff has a melodic line with accents (X) and a fermata. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Con Brio.

f

Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Leggiero

p

Ped. * Ped. * Ped. *

f

Ped. * Ped. *

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand (bass clef) provides a harmonic accompaniment. The system concludes with the word "Deo" and an asterisk.

Second system of musical notation. The right hand continues the melodic development, while the left hand maintains the accompaniment. The system concludes with the word "Deo" and an asterisk.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand provides a harmonic accompaniment. The system concludes with the word "Deo" and an asterisk.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand provides a harmonic accompaniment. The system concludes with the word "Deo" and an asterisk.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand provides a harmonic accompaniment. The system concludes with the word "Deo" and an asterisk.

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More	<i>C. Kunkel</i>
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Fragment Breves—Transcription	<i>E. R. Kroeger</i>
Gavotte in A minor	<i>A. de Kontski</i>
Lauterbach Waltz—Variations	<i>A. Lutz</i>
March of the Goblins	<i>E. R. Kroeger</i>
Veni, Vidi, Vici—Polka Brillante	<i>C. Minotte</i>
Zwei Albinetti	<i>E. R. Kroeger</i>
March of the Magi	<i>E. S. Klein</i>
Grandmother's Story	<i>C. Sidus</i>
Sylphentanz—Caprice	<i>E. R. Kroeger</i>
Mazurka in G minor	<i>E. R. Kroeger</i>
Polonaise in C sharp minor	<i>M. J. Epstein</i>
Editha Waltz	<i>Lisle Colby</i>
Bleeding Heart—Nocturne in D flat	<i>Ch. Doehler</i>
Lucia di Lammermoor Fantasia	<i>Jean Paul</i>
Rustling Leaves—Yalse Caprice	<i>E. S. Klein</i>
Heather Rose	<i>Gustave Lange</i>
Heather Bella Waltz	<i>J. Kunkel</i>
La Chasse	<i>J. Rabiner</i>
Oleander Blossoms Galop	<i>C. T. Sison</i>

Total Piano Solos.....\$18 65

SONGS.—1884.

Love's Power	.....	<i>A. Jeun</i>
Sleep, Baby, Sleep	.....	<i>M. Moszkowski</i>
I wrote my Love a Letter	.....	<i>Lady Dufferin</i>
Good Night, my Love	.....	<i>E. R. Kroeger</i>
November	.....	<i>A. G. Rabby</i>
My Mother's Picture	.....	<i>Will de Ford</i>
Happy Day	.....	<i>Ch. Kunkel</i>
The Soldier's Home	.....	<i>Ch. Overlin</i>
Merrily I Roam, Waltz Song	.....	<i>Geo. Schleiffarth</i>
The Hero's Return	.....	<i>I. D. Foulon</i>
Allice	.....	<i>J. Acker</i>
Belouin Song	.....	<i>E. R. Kroeger</i>

Total Songs.....\$6 00

PIANO DUETS.—1884.

Wm. Tell, Fantasia	.....	<i>C. Sidus</i>
Il Trovatore, Fantasia	.....	<i>E. R. Kroeger</i>
Rigoletto, Fantasia	.....	<i>C. Sidus</i>
Bohemian Girl, Fantasia	.....	<i>C. Sidus</i>
Lucia di Borgia, Fantasia	.....	<i>C. Sidus</i>
Charming Waltz, Waldfteufel	.....	<i>C. Sidus</i>
Fra Diavolo, Fantasia	.....	<i>C. Sidus</i>
Jays of Spring, Waltz	.....	<i>C. Sidus</i>
Child's Frattle, Rondo	.....	<i>C. Sidus</i>
On Blooming Meadows, Waltz	<i>C. Sidus</i>

Total Duets.....\$7 60

Grand Total for Vol. 7.....\$32 55

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The New England Piano Company, whose advertisement appears elsewhere, though one of the youngest, is one of the most enterprising and successful competitors for the piano trade of the country. They now stand in the front rank of piano manufacturers, and intending buyers will do well to examine their instruments and prices.

WORLD BE AN ORPHAN.—Mr. Byron was present at a dramatic rendition given by a lady who fancied herself a famous tragedian. It was dramatic, but not before it was over. She was the author of "Our Boys," who, though he has amused the town with one piece for several years, cannot yet be said to have been bored for half an hour, now to go. As he was edging his way to the door, he stumbled over a lady who was asked him if he were going. "Yes," said Mr. Byron, "I can't stand any longer. I am going." "Why don't you," said his friend, "I wish I were you." "Why don't you," said Mr. Byron, "I must wait for her." "Ah!" said the wit turning in the doorway, "is one of those melancholy occasions that make a man will be an orphan."

The Paris correspondent of the Boston *Courier* writes: "If I want to make anybody connected with the Odéon Theatre angry, I have only to ask: 'Has Pierre Newski given you a super?' It is a custom here that when a play has been performed one hundred times anybody connected with the theatre where it is played is invited to a feast. A few days before Les Dancheur had reached its one hundredth performance, Pierre Newski was 'gone to call' on the author of the important business." He did not return here for three weeks. He then made apologies to all at the actors of the theatre, and said he would make amends at the two hundredth performance. He disappeared, and did not come back before. He again made apologies, and again disappeared, and this has been his course all the time. If consequently is exercised by everybody connected with the Odéon.

The centenary of the death of the famous Padre Martini, the Franciscan friar, composer and author of theoretical works on music, notably his *Mass*, was celebrated on the 4th ult. at Bologna. Signor Luigi Mancinelli conducted the festive performances, which opened with a prologue to the church of San Giovanni in Monte, of the "Missa defunctoria" by that ancient master. On the following day the discourse was delivered by Professor Partini, on Padre Martini's musical compositions. The programme of the evening consisted of a Symphony in B minor for stringed orchestra; choros and quartet from the tragedy "Giovanni Giacomini" by G. minor for organ accompaniment, all of which works have never yet been published. On the 5th, another discourse, treating of the merits of Giambattista Martini as an author and musical historian, was delivered by Signor Leonida Basi, monk, at Ave Maria for three voices (with quartet accompaniment), an Adagio for violin and Violoncello, a Psalm, "Super flumina Babylonis," and a sonata for pianoforte, all from the pen of the same honored master.

The list of railway travelers' grievances, such as the London *Masted* Times, shows unfortunately on the increase. Want of punctuality in the trains, incessant and distracting whistling, imperfectly lighted carriages, and a host of other miseries which call loudly for reform, are constantly detailed in the daily newspapers by long-suffering victims; and the culminating proof of bad management in the refreshment department has lately been recorded by a passenger who, luckily in time, discovered a rusty nail in his plate of soup. An evening contemporary now adds to our misfortunes by telling us in a paragraph, which ought to have appeared in the "Agency column," that "Pianoforte Saloons" are being constructed for the convenience of those musically inclined on their journey. We have already given instances, from our own experience, of the coffee-room of an hotel being converted into a practice-room for young ladies who have left school for the holidays; and if, in addition to this, we are to have the sound of the Pianoforte throughout our travels, it will be difficult to see where we are to go for that repose which even the most ardent musician desires sometimes. The paper which announces the melancholy fact upon which we have commented, asks whether "the inland revenue people will insist that a music license must be obtained." No doubt the "revenue people" will be very glad to hear of this; but they thus add to the exchequer; but in this instance, we think, it might be considered whether a license, if applied for, would be granted by the "people" who travel.

At the concert given for the benefit of Trinity Episcopal church, on January 28, Mr. J. A. Kieselhorst, who was in the dressing-room, offered Mr. Kunkel a "brand new dollar," if he put on a pair of huge "artistic" which some one had left there, and was then upon the stage while playing a piano solo; the latter was accepted and the next day Mr. Kunkel received the following note.

MR DEAR KUNKEL:

I enclosed I hand you the "bright new dollar" which you turned last night at the Trinity Church concert, by wearing the artistic, gum shoes, while playing your piano solo.

Please be the coin, to order yourself that it is a shaver enough dollar.

None of those who heard you play last night could help remarking that you played the music with considerable skill.

Yours ever friendly,

KIESELHORST.

We receive from St. Paul the following interesting programme, which was, as our correspondent informs us, performed with great success at Miss Geist's conservatory on January 28th.

1.—Trio for Piano, Violin and Cello, in C, Beethoven, Mr. C. G. Tietzen, Mr. Paul Stroeving, Miss Marie Geist. 2.—Song, "Lydia," Beethoven, Mr. K. Cuttiss Ward, 3.—Piano Duo (Scherzando, Allegro), Mendelssohn, Miss Marie Geist and Katie Geist. 4.—Song, "Bright Star of Love," (with cello obbligato), Boland, Miss Jingle Giddis Ward, Violin solo, (Elegiac, Ernst, Polonaise), Mendelssohn, Mr. Paul Stroeving, Mr. Paul Stroeving, Mr. K. Cuttiss Ward, 5.—String Quartette, (Andante, Allegro), Haydn, Mr. Paul Stroeving, Mr. Henry Bohm, Mr. John Rold, Miss Marie Geist.

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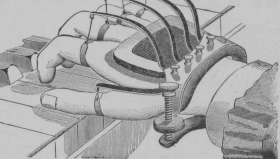
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COMICAL CHORDS.

That Hamlet was something of a musician is evident from his remark, "The rest is silence."—*Boston Times*.

"Always go to bed on a cracker or crust of bread," says a hygienic writer. No thank you. We have slept on crackers and we know just how they feel.

When milk has that peculiar blue tinge prevalent in New York city crop, the dealers explain it by saying that it is from the "blue grass district."—*Funkers Statesman*.

"He died on the field," she sobbed, as she stood at his tombstone. "A gallant soldier, no doubt," broke in a sympathizer. "Oh, sir, no, sir, he was hit by a baseball bat."

In a recent programme, we read, "Weber's Concerti Stuck." We are very sorry for this. If Weber had rehearsed thoroughly beforehand, probably this concert would not have stuck.

"How are you getting on this winter?" wrote one Virginia editor to another. "Hark heaven!" was the reply, "my wife is able to take care of the family, and I have secured accommodations in the county jail."

"Pay man (who is in something of a hurry) 'I'll give you five dollars to get me to the station in five minutes. Calman (with provoking slowness). Well, sort, you might corrupt me, but you can't bribe that horse."

A St. Louis editor, who started without a cent four years ago, is now worth \$100,000. His fortune is all owing to his own energy, industry and frugality, and the fact that he made recently left him \$9,999.99.—*Philadelphia Call*.

The *Two Tons* has no music in its soul, and unfeeling remarks: "The horrors of life in Boston may be approximately estimated when it is known that there are in that city at this moment 400 females who are learning music."

There are eleven less pianofortes in this country than there were. They have been shipped to Japan, which wants more of them. We don't want to be misapprehended, they were sent, on being asked by the other what character they were, and, they replied that they were not in special costume, whereupon he bawled out: "Two ladies without any character."

Policeman:—Have you a permit to play here? Organ grinder:—No, but it pleases the little ones so much. Policeman:—Then you will break the little ones so much. Policeman:—Very well, sir, what do you wish to sing?—*Allegretto*.

"In Iceland ponds are called 'saids,' undoubtedly because they have the appearance of having been in hot water.—*Boston Free Press*—More likely, we think, because they get when they sing their lady beneath their lady-love's mantle."

At a christening, while the minister was making out his card, he inquired the day of the month, and happened to say: "Let me see, the month is March." The third child exclaimed the indignant mother: "Indeed, but it's only the thirteenth."

At a christening, if a young man takes his girl to the opera house and he begins to rain just as it lets out, in order to save back champion bail—and what you can get at the gate—and the always empty box.

A way who set up for four nights wrestling with it takes this freedom? "Now, hold your breath. I always blows the water furnished to each new subscriber."

At a christening, what would you do if you were to see a bad boy of the best boy in the class were entertaining two young fellows on the piazza, rather late one night last summer, who "The morning papers," answered the widow. The young man left.

"Jenny, what would you do if you were to see a bad boy of the best boy in the class were entertaining two young fellows on the piazza, rather late one night last summer, who "The morning papers," answered the widow. The young man left.

The following testimonial of a certain patent medicine speaks for itself: "Dear Sir, Two months ago my wife could scarcely speak. She has taken two bottles of your 'Life Renewer,' and now she can't speak at all. Please send me more bottles. I wouldn't be without them.—*Medical Times*."

"What are you looking for?" asked one of the Widow Bedott's two daughters, who were entertaining two young fellows on the piazza, rather late one night last summer, who "The morning papers," answered the widow. The young man left.

"Oh, you naughty, naughty girl, you've told me a you were not."

"Little Nell—'I forgot, ma.'"

"Ma—'Now that, all another story to the first; you did not forget, you tried to deceive me. It was a wicked, wicked lie, Jane (entering)—'Mrs. Southey is at the front door, num.'"

"Ma—'The odious thing. Tell her I am not at home.'"

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He was a new man in a big music store; she was a delicate blonde, slender, and approaching the young man, timidly asked, "Have you 'looked in the cracks of the door'?" He answered towards the horizon. "Well—I really couldn't say—I must have been very young at the time, if I did."

"Where are you going after night to-night?"

"To the calico hop."

"Why, I didn't think you were going to the calico hop."

"Where is it to be held?"

"At my house as soon as I get home. My wife is dressed in calico, and she'll make me do the hopping."

"TRIKE!" exclaimed the honest granger as he handed a small roll of money to the young man, to pay for two years' subscription "you have got my last dime."

"There are two dollars too much," said the publisher, after counting it over.

"Thunder!" exclaimed the old Hayseed, "I got my hand in to the wrong pocket."

"Does the shining steel blade which I hold in my hand cause concluding pain?" enquired an Oil City barber.

"What?"

"Is it a razor?"

"Is it a razor?"

"Of course it is, my boy."

"I thought it was a saw, but, if you are sure it is a razor, go ahead."

A BUSY FIRM.

EO. W. KILGEN, Organ Builder, 639 and 641 S. Ewing Ave., St. Louis, has just completed a large two manual organ with all the latest improvements, including pneumatic couplers, for the First Methodist Church South, of Los Angeles, Cal. The organ has twenty-six speaking stops, two manuals, and pedal of three stops, of twenty-seven notes each. The couplers are reversible with pneumatic motors. The organ is excellently voiced and well built. It has a handsome case of black walnut, finely finished with ornamented shop pipes. Dimensions of case, twenty feet wide, nine feet deep, twenty-two feet high. Mr. Kilgen is also building a large organ for St. Paul's Evangelical Church, and one for Mount Calvary Episcopal Church, St. Louis, also an organ for Fort Dodge, Io., and one for New Orleans, La. Among the organs recently set up and built by this firm is one for St. Francis Xavier Church, on Grand Ave., another for the Church of the Holy Communion, and still another for the Theological College in St. Louis, and an organ at Wenker, Kan., one at Lexington, Mo., and the large three-manual cathedral organ for the cathedral at San Antonio, Tex., besides a number of smaller instruments.

MARY ANDERSON.

MISS ANDERSON has not found the universal favor among the English which some of her American admirers would like to have us believe. One of the best things we have seen touching the controversy in reference to her merits is the following which we borrow from the *London Musical World*:

THE HIGHEST TRIBUTE.

"Although I have seen many stage Julietas, and although I happen to be easily moved by stage pathos, Miss Anderson's is the only one that has ever drawn a tear from me.—JOHN LYTTON in the *Nineteenth Century*."

O Juliet, immortal praise is thine, as when, of old,
Thy father reared that statue that was wrought of purest gold;

For, like the soldier in the tale to simple childhood dear,
An Earl, for pity of thy woes, has "wiped away a tear!"

A Poet and Proconsul he, from solemn India's shore,
With eyes as new as those that Warren Hastings bore;

Sull, with the stately Capote, beside thy daughter's bier,
An Earl, "amused to meeting mood," could "wipe away a tear."

Light lie the flowers those lavish hands designed royally to strew,
Through twenty pages of the *Nineteenth Century Review*;

What though a hundred hilling backs from Grub Street fount and fount,
An Earl's best pocket-handkerchief has "wiped away a tear."

Shame on the irresponsible incompetence of spite!
Who care, when sinners Victor's weeps, what cure may bark or bite?

The Times may write, the *Standard* mail, the *Saturday* may sneer,
An Earl has turned his head aside and "wiped away a tear."

O! rock not of the faint applause from stony mouths who sit in callous "Circle," or in unappreciative "Pit;"

While though "the Gallery," it seems, is somewhat apt to jeers,
An Earl, enraptured in his "Stall," has "wiped away a tear!"

And Thou, Fair Stranger, when are crossed those leagues of barren coast,
Thy latest Prophet's praise shall sing thy grace and beauty home;

So say, "The mob were stolid and the critics rather queer;"
But still, I triumphed, for, an Earl has "wiped away a tear."

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THE KEY-NOTE.

ALL structures, large or small, simple or complex, have a definite rate of vibration, depending on their material, size and shape, as fixed as the fundamental note of a musical chord.

When the bridge at Colebrook Dale (the first iron bridge in the world) was building, a fiddler came along and said he could fiddle it down. The workmen laughed in scorn, and told him to go fiddle away to his heart's content. He played until he struck the key-note of the bridge, and it swayed so violently that the astonished workmen commanded him to stop.

At one time considerable annoyance was experienced in one of the mills in Lowell. Some days the building was so shaken that a pall of water would be nearly emptied, while on other days it would be quiet. Experiment proved that it was only when the machinery was running at a certain rate of speed that the building was disturbed. The simple remedy was in running it slower or faster, so as to put it out of time with the building.

We have here the reason of the rule observed by marching armies when they cross a bridge, viz: stop the music, break the step and open column, lest the measured cadence of a condensed mass of men should urge the bridge to vibrate beyond its fearful accidents. Neglect of this has led to sphere of cohesion. The celebrated engineer, Stephenson, has said, there is not so much danger to a bridge when crowded with men and cattle as when men go in marching order. The Broughton bridge, near Manchester, gave way beneath the measured tread of only six men. A terrible disaster befell a battalion of French infantry while crossing the suspension bridge at Angers, France. Repeated orders were given the troops to break into sections, but in the hurry of the moment, and in the rain, they disregarded the order, and the bridge, which was but twelve years old, and had been repaired the year before at a cost of \$7,500 fell.

Tyndall tells us that the Swiss muleteers tie up the bells of the mules, lest the tinkle bring an avalanche down. The breaking of a drinking glass by the human voice is a well attested fact, and Chladni mentions an inn-keeper who frequently repeated the experiment for the entertainment of his guests. A nightingale is said to kill by the power of its notes. If we enter the domain of music, there is no end to these illustrations.

A woman who had buried four husbands was sadly contemplating her pictures. "Your poor father is in heaven I hope," she said to her little five-year-old. "Which one, mamma?" required the little inquisitor. "Why, your own, your dear father." "And are the others all buried?" "The mother didn't answer the question."

BLINKS—"As I am going away, doctor, I called to settle your bill. How much is it?" Doctor—"Sorry to lose you, sir. The bill is two hundred dollars."

"Two hundred? Oh, come now, you must have made some mistake."

"No mistake at all, I assure you. Here it is—fifty visits at \$4 a visit amount to \$200."

"But that is an awful price."

"You forget, sir, that I saved your mother's life."

"But was not my mother—law?"

"Oh! I beg your pardon. Your bill is 75 cents."

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